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dise: "Tío, baja usted y métase á la rede porque va empesar á cáir granisada."

Se baja el Coyote y se mete á la rede y el Coyote jala el mecate y si apretó muy bien la rede donde el Coyote s'enserró; y empeisa el Coneja á echarle piedras. Entonses el Coyote empieza gritar "Ay! Ay! me muero!" El Conejo dise: "muerase usted, ora es vigilia, coma uste carne asta donde se yena." Y echándole mas piedras asta que se privó el Coyote, y corrió el conejo.

In a variant of this story the Rabbit calls Mr. Man and gets him to make two bags. He then puts the *Coyote* in one of them, hangs him up the tree and gets the man to beat him. By using this variant, there is a more striking resemblance to Uncle Remus' story in which Mr. Man catches Brer Rabbit and hangs him up the tree to await punishment. The Rabbit however, gets out by persuading the Opossum to get in and hear angels sing. The man of course returns and beats the Opossum.

IV. El Conejo estaba en un carrisal. Yega el Coyote y le dise: "Sobrino, qu'estás asiendo aqui."—"Ah, Tío, oy es un día de fandango; se caso mi ermano el mayor y ay nesetidá de formar un baile, y quero tambien disponer di un música. Quere usted acompañarme á componer un violin? Usted tiene buen pecho pa cantar; usted con el violin con la vos alta y yo con el violin bajo, y acemos una armonía."

Agarra el Coyote dos carrisos y ase una flauta y el Conejito le dise: "Aguardame usted, voy alcansar á los novios y así que oiga usted, está que mando cuetes, empieza usted á tocar la flauta." Se va el Conejito y coje un pedaso de pajuela y prende en la lumbre y empieza á quemar el carrisal. Trena los carrisos y empieza el Coyote á tocar un armonía de Petenera, bailando. Cuando se li asercó la lumbre todo alrededor, entonses quiso salir, y tiro la flauta, se metió al juego y salio chamuscado, y el conjo corrió.

This idea of surrounding an unsuspecting enemy by fire, occurs in two of Uncle Remus' stories. In the first it is the Terrapin who is fooled by the Fox, and in the second entitled "why the Aligator's back is rough," the Aligator is fooled by the Rabbit. The Mexican version adds a new element, in that the *Coyote* does not suspect trouble when he first hears the crackling of the flames, for the Rabbit had led him to believe that it was fire-works (*cuetes*) in honor of the wedding.

The four *cuentos* related above will serve to illustrate the general character of the Mexican Rabbit-stories. Doubtless many more exist,

and my own collection numbers eleven including variants. In addition to these there are many stories in which the rabbit does not figure, but which bear a marked resemblance to some of the other Remus-tales.

It is worthy of note that the four stories here given were also related to me by an old inhabitant of Guanajuato who substituted the fox (*Zorra*) for the rabbit.

As to the origin of these stories, nothing definite can be said. They may be indigenous, they may be borrowed from the negroes of Texas and other Southern States, they may represent folk-lore of the West Indies, or they may be popular versions of the European collections which were introduced by the Spaniards. But whichever of these theories be the true one, it is evident that no definite origin can be assigned to the negro stories of the South, until there has been a careful collection and study of the Mexican versions. In the meantime I offer the present article as a small contribution to the existing folk-lore material.

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#### AN EARLY GERMAN EDITION OF ÆSOP'S FABLES.

AMONG the more valuable books of the large collection bequeathed to the Johns Hopkins University by the late John W. McCoy, is an edition of *Æsop's Fables* translated into German by the celebrated Dr. Hainricus Stainhöwel. The *editio princeps* of this collection of fables appears to be that printed at Ulm by Johannes Zeiner about the year 1475, a folio volume of 288 leaves, containing both the Latin text and Stainhöwel's German translation. This work was frequently reprinted during the fifteenth century and the edition here described is undoubtedly a reprint of the German text alone, a policy first instituted, it seems, by Guentherus Zainer in his folio edition of 167 leaves, printed probably at Augsburg about 1480. There were also other editions of the same German text by various printers, and hence the most that can be claimed for the present one is that it is the oldest edition whose date is certain.

M. Léopold Hervieux states<sup>1</sup> that he has seen but two copies of this edition, one of which is in the private library of the King of Württemberg at Stuttgart, and the other in the public library of Linz (Austria) where it is numbered D. iv. 9. According to his description, the book is a folio of 169 leaves of which the *Life of Æsop* and the text of the fables occupy the first 154 leaves, while the remainder contain a work entitled *Historia Sigismunde*.

The McCoy copy is unfortunately not entirely complete, though the lacunae are of no great extent. The first thirty-four leaves contain the *Life of Æsop* already mentioned and are preceded by a full-page portrait headed *Esopus*. This portion appears to be complete, except for the fact that the portrait in question, as well as the first five leaves of the text, has suffered a partial loss in its lower corner, apparently due to the depredations of rodents. There then follow 120 numbered leaves containing the text of the fables, but of this series the fifth and sixth leaves are missing. Finally there comes a series of only eight additional unnumbered leaves containing a table of contents, a portion of the *Historia Sigismunde* and the printer's colophon. The next to last leaf breaks off abruptly thus:  
sy inwendigen allein dÿe thür auf vnnd nam  
alldo—

At the top of the recto of the last leaf there occurs a colophon worded thus :

Esopus der hochberümbt fabeltichter—mit  
etlichen zuogelekten fabeln Rimicy vund  
Auiani—vnd d' histori sigismunde der toh-  
ter des fürsten Tancredi vnd des iünglin  
ges Gwisgardi enndet sich hie—Gedruckt  
vnd vollendet in der hochwirdigen vnnd  
keiserlichen stat Augspurg—von Antho-  
nio Sorg am montag nach Agathe Da  
man zalt nach Cristi geburt—M—CCCC  
vnd in dem—LXXXIII—Iar—

The remainder of the leaf is blank, and on its verso there is written in pale black ink the name Johannes Schauffhaüser, probably one of the early owners of this copy.

The present size of the leaves is about seven inches by ten, the type used is the Gothic,

<sup>1</sup> *Les Fabulistes Latins*, vol. 1, pp. 357-358; 2d ed., pp. 394-395. See also Brunet, *Manuel du Libraire*, 5th ed., vol. 1, col. 101.

and the whole work is adorned by numerous rudely executed wood-cuts. The normal number of lines on full pages appears to be 36, although some have only 35; it is also to be noted that the following leaves are wrongly numbered: leaf xii is given as xiii; leaf liiii has no number; leaf lvi is given as li; leaf xci is given as ci; and leaf cxv is given as cv.

A note in pale black ink on the upper margin of leaf xvi gives evidence of trimming by the binder, who appears to have greatly reduced what was originally a wide margin. The verso of this same leaf has had an extra illustration pasted over the one originally printed in the text, and as the superimposed wood-cut suits the accompanying text yet appears to be wholly different from the one beneath, though in the same style as the remaining illustrations, we may suppose that the printer erroneously inserted an irrelevant wood-cut in his text at this point, and discovering this fact after the leaf was printed struck off special copies of the proper illustration and thus corrected his original error as well as he could. It would be of interest to note whether the same thing was done in the case of the other two copies mentioned above.

Many of the illustrations have been touched up with either black or red ink, and various marginal notes and other marks are to be found which are evidently due to some one or more of the early possessors of this rare old book.

A point worthy of note, and one which would probably suffice easily to identify all the extant copies of this edition, is that in certain cases a blank space has been left in the body of the text which should have been filled out by some word not inserted by the printer. Thus among the unnumbered leaves at the beginning of the book there is a blank space in the last line of the verso of the twenty-first leaf, and on the recto of the second numbered leaf there are three such spaces, the first of which has been filled in with a pen, the second crossed out, and the third left blank. These are the only cases of blank spaces which I have been able to find, and they constitute perhaps the most curious feature in the whole book.

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